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TEACHING SPANISH ON LEVEL ONE, PROBLEMS AND SOLUTIONS.

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DESIGNED TO ASSIST SPANISH TEACHERS USING AN AUDIOLINGUAL APPROACH, THIS HANDBOOK DESCRIBES AND ILLUSTRATES TEACHING TECHNIQUES SUITABLE FOR FIRST-LEVEL CLASSES IN SECONDARY SCHOOLS, AND SUGGESTS PRACTICAL SOLUTIONS FOR SOME OF THE PROBLEMS ASSOCIATED WITH SUCH CLASSES. MAJOR SECTIONS DEAL WITH MANAGING THE PREREADING PHASE, TEACHING THE FOUR BASIC SKILLS (LISTENING, SPEAKING, READING, AND WRITING), PRESENTING GRAMMAR, CONSTRUCTING AND USING PATTERN DRILLS, LESSON PLANNING, AND EVALUATING STUDENT PERFORMANCE. THE HANDBOOK ALSO CONTAINS PRACTICAL SUGGESTIONS FOR CORRECTING MISTAKES IN PRONUNCIATION, MAINTAINING ATTENTION, ELICITING AUDIBLE RESPONSES, ASSIGNING HOMEWORK, ADJUSTING THE MATERIAL IN THE TEXTBOOK, AND HANDLING OTHER PROBLEMS IN CLASSROOM MANAGEMENT. TOPICS BRIEFLY TREATED ARE THE USE OF THE LANGUAGE LABORATORY AND OTHER VISUAL AIDS, THE TEACHING OF CULTURE, AND THE INTERPRETATION OF THE FOREIGN LANGUAGE PROGRAM TO THE PUBLIC. ALTHOUGH CROSS-REFERENCES ARE GIVEN TO SECTIONS IN "SPANISH FOR SECONDARY SCHOOLS" (NEW YORK STATE SYLLABUS), THIS HANDBOOK CAN BE USED AS AN INDEPENDENT MANUAL. (AM)

Teaching Spanish On Level One

PROBLEMS and SOLUTIONS

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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TEACHING SPANISH ON LEVEL ONE

Problems and Solutions

The University of the State of New York
The State Education Department
Bureau of Secondary Curriculum Development
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FOREWORD

This publication is intended to assist teachers of Spanish on Level I to meet the problems and questions which arise in connection with the audio-lingual approach.

Specific problems have been identified and procedures suggested for meeting them. Although there is no substitute for perspicacity, perseverance, and perspiration, it is hoped that teachers concerned about a particular area will find the suggestions helpful.

This publication is a companion to the Syllabus, *Spanish for Secondary Schools*, but is in no way a substitute for it. All teachers of the language should be thoroughly familiar with the Syllabus and use it as a basic reference whenever questions of content or procedure arise.

The manuscript was written by three teachers experienced in employing the audio-lingual approach: Norman Jonath, John Philip Sousa Junior High School, Port Washington; Jerome G. Mirsky, Foreign Language Supervisor, Farmingdale Public Schools; and Lynn Vanderheite, Fox Lane School, Bedford. The manuscript was reviewed by Dorothy S. Rivers, Jamesville-DeWitt High School. David M. Crossman, Associate in Educational Communications, reviewed the section on the language laboratory and other audiovisual aids.

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The Prereading Phase

Purposes

It is generally accepted that a language consists of a set of learned habits. These habits have been established in our native language through continuous repetition and reinforcement over a long period. It is not feasible to duplicate this process within the confines of a foreign language program offered in the schools. However, the prereading phase is an attempt to acquire some of the audio-lingual skills developed through the process of acquiring native language habits. The success of this phase depends upon the skill of the teacher in establishing correct habits of pronunciation, rhythm, intonation, and structural change without the interference of the written symbol. The prereading phase enables each pupil to enjoy a large number of opportunities to recite and, by immediate correction, to avoid the possible areas of difficulty which are encouraged by the reading of unfamiliar words before they are assimilated aurally.

Duration of the Prereading Phase

Teachers often wonder how much time should be spent on the prereading phase of instruction. An excessively long allotment of time to this phase can be damaging to an audio-lingual program. Some psychologists feel that when the pupil finds he must depend on ear alone, tensions may arise which will prevent him from learning what he has heard. This may cause an aversion to language learning which will be difficult to overcome.

It is known that many pupils develop visual images of what they hear and some may attempt to put them on paper. Pupils should be cautioned against attempting to write anything heard in class during this phase because such activities will only serve as obstacles to be overcome when reading and writing are introduced.

Most pupils in the 9th grade are not accustomed to learning as rapidly when they must depend on the ear alone, so material must be covered slowly during this period. The teacher is the best judge of how long the prereading phase should be. It will naturally vary with the class. It may be terminated after the completion of three units or after as many as five. Two widely used teachers' handbooks suggest four units.

The element of boredom is a crucial one. If the class shows signs of extreme restlessness or reluctance to undertake yet another dialog, it might be wise to introduce reading at that point in spite of possible recommendations to the contrary in the accompanying teachers' manual.

All during the prereading phase, there may have been some informal experiences with the written language through observation of posters, labels, and dates written on the chalkboard or displayed on the bulletin board as well as the incidental exposure to the written language in daily life which

creates an awareness of sound-symbol correspondence. While there may be less need to delay the reading of Spanish as long as in other languages, the teacher must be cautious not to permit the oral skills to deteriorate.

The teacher may use the following criteria to determine whether pupils are ready to begin to read:

- The pupil is able to discriminate sounds.
- He is able to repeat the sounds.
- He understands what he hears.
- He is able to respond orally in appropriate fashion.

Orienting the Class

Motivating Pupils. The pupils come to the teacher knowing they are going to be studying Spanish, but often with only vague notions of what activities they will be engaged in during the year and with little or no idea of why those activities have been designated. These questions can be anticipated and answered at the first class meeting. Pupils will enter the classroom with varied degrees of motivation. Some want to learn to speak Spanish. Some want to learn enough Spanish to pass the Regents examination. Some may be in the class only because a college bulletin or their parents tell them it is necessary; others, because they have heard that Spanish is easy.

Most pupils, then, need to be motivated by being given reasons for the study of the language. These reasons need to be relevant to their own needs and interests and may vary according to the background of the students. They may have heard their parents discuss their own language learning experiences and so should be made aware of the differences between the former and current goals.

Explaining Techniques. The nature of audio-lingual activities makes it necessary for the pupil to know why he is engaged in them. This seems especially necessary for the highly motivated pupil who wants to start speaking the language immediately with a minimum of drill. The explanation of activities is also made in order to clarify the need for inclusion of some that might seem uninteresting or repetitious at times. Certainly the enthusiasm of the teacher is an important factor in motivating the pupil to want to learn the language and to be willing to engage in all activities that will help him to attain that goal.

Some pupils, especially those in grades 9 through 12, resent having to act out dialog and responses to a series of simple commands. Some may think they are too adult and in their "sophistication" do not want to role-play! Others are merely shy. Such reactions can be overcome if the class understands the purposes underlying the acting out of the dialog patterns. The teacher can demonstrate how rapid repetition accompanied by gestures aids in absorbing and responding automatically by presenting a short statement,

such as: *Buenos días. ¿Cómo está usted? Muy bien, gracias.* He might then involve all the pupils in this role-playing from the first day.

If the pupils see that the teacher uses gestures, facial expressions, and actions that accompany the situation, they will see from the beginning what might be expected of them, and doing it themselves from the start may make them less shy and inhibited than if they are asked to participate in such an activity later on. A similar activity which might be used on the first day, if time permits, is the assigning of names in Spanish followed by a chain practice drill in which the pupils answer a question and then put the same question to their classmates. For example:

Teacher: ¿Cómo te llamas?

Pupil A: Me llamo Juan. (turning to classmate)

¿Cómo te llamas?

Pupil B: Me llamo Pablo. (turning to classmate)

¿Cómo te llamas?

Pupil C: Me llamo María.

Occasionally a class balks at having to be assigned Spanish names. While they may be convinced by showing the desirability of creating a Spanish cultural environment, it is far more effective to illustrate the need for such a technique on phonological grounds. The teacher asks the class to repeat: *Voy al centro con John y su hermano*, then *Voy al centro con Juan y su hermano*. The teacher then points out the difficulty involved in shifting the points of articulation between the two languages.

The pupils might be more amenable to being renamed if they are given the option of choosing a name from a list supplied by the teacher if no near approximation exists.

Later on in the week, in order to heighten interest, a group of the previous year's pupils might be invited in to give a demonstration under the direction of the teacher.

Explanation of Goals and Pupil Responsibility. The teacher explains that the overall goals of the program include learning to listen to, speak, read, and write Spanish in that order. In addition, they will be exposed to materials which will enable them to learn about the customs, culture, beliefs, and history of Spanish-speaking peoples. The teacher stresses the importance of complete participation by everyone in all of the classroom activities as the *sine qua non* of success. He indicates that language learning is a deliberate process which will bring rewards to those who display patience and diligence. The pupils are counseled to:

> concentrate their attention on the teacher at all times, and watch his gestures and mouth (for sound production)

- respond quickly and loudly to all gestures, cues, and questions
- be attentive to the responses and repetitions of other class members
- repeat whenever requested to do so, imitating as closely as possible the model of the teacher
- prepare all written homework assignments accurately
- do all oral assignments at home and in the language laboratory faithfully even when they seem to be repetitious
- pay close attention to rhythm of questions and declarative statements
- use only Spanish in the classroom
- ask for help at once when a problem arises and not wait lest an undesirable habit be established
- try to understand the objective of each drill and exercise

It is also advised that the teacher outline to the class not only the homework policy, but also the ways in which assignments may differ from what they have experienced in the past.

Explanation of Hand Signals and Gestures. In order to insure rapidity of drill and maintenance of a smooth pace, the teacher will develop a set of hand signals and gestures to which the pupils learn to respond, thus obviating the need for repeated instructions. These signals and gestures should be explained to the class on the first day, with a short practice as follow-up. Signals might be devised for the following:

- full choral repetition or response
- part choral repetition or response
- repetition or response by rows
- individual repetition or response
- multiple repetition or response
- faster repetition or response
- louder repetition or response
- listen
- look
- singular - plural (and *vice versa*) e.g. *El habla español. (Ellos)*

In addition to the above it is suggested that the teacher introduce to the class as soon as possible appropriate commands or other expressions in Spanish that will be used with great frequency in the early weeks. This list can be augmented as the need arises.

abra (n)	escriba (n)	pregunte (n)
borre (n)	lea (n)	repita (n)
cierre (n)	levánte(n)se	siénte(n)se
¿Cómo se dice?	más rápido	todos juntos
conteste (n)	¿Me permite?	vaya (n)
diga (n)	muy bien	
en voz alta	otra vez	

Also the names of a few common items to be found in the classroom, such as *la puerta*

Homework in the Prereading Phase

It has been found that, if homework is not assigned from the first few days of the course on, pupils become used to not having homework in Spanish. Then, when the teacher does assign homework, some pupils protest and many forget to do the work. To avoid this situation, teachers will do well to assign some daily homework from the beginning.

The following might be considered as possible early assignments:

A. Individual reading assignments in English on some of the cultural and linguistic topics to be dealt with later on in Spanish. Examples:

historical figures	clothing
historical events	festivals
geographical data	local customs
musical styles	figures in music, art, literature, science
dance	Spanish in English
food	the nature of language
	the history of English

Pupils may write one page reports or sketches in English to be checked by the teacher. These are then placed on the class library table for circulation and exchange. After a period of suitable length during which time the pupils have been strongly encouraged to read each other's work and take short notes thereon, the teacher checks the class by means of occasional short question-answer sessions (1 to 3 minutes) in English at the end of the period, switching to Spanish as soon as and wherever feasible. Certain of the papers may be designated as source materials for subsequent quizzes. After a few weeks have passed, it is perfectly feasible for the teacher to give short lectures on geography in Spanish using a map or other audiovisual aid. (Further suggestions in this area are given in *Spanish for Secondary Schools*, pp. 134-138.)

Outline maps may be assigned for homework in connection with the oral presentation of geography in Spanish. Place names should be in Spanish. Pupils use a list provided by the teacher after the material has been presented and drilled orally.

The teacher may distribute work sheets with English sentences to be completed by the class.

Examples:

The countries of Central America are _____ .

The principal product of Nicaragua is _____ .

This type of assignment may be given over a period of time and should be built around a central topic or theme such as "Central America," "Latin American Heroes," and the like.

Several assignments, such as the preparation of maps, collection of pictures on a specific topic, charts of comparisons of words (e.g., *buckaroo - vaquero*), or illustrations of costumes or dance steps are particularly suitable for bulletin board displays. Such presentations by individuals or groups working jointly may well offer a focus to a holiday (*El Día de la Raza*) which usually occurs well within the prereading phase, or a topic of general interest.

In addition to the above, oral homework may be assigned after sufficient audio-lingual experience. This should be done only when take-home practice disks or tapes are available to the pupils so that they will have a suitable model to imitate. Of course, new dialog sentences assigned for oral homework practice should be modeled in class by the teacher and drilled before such assignments are made. The teacher should emphasize to the class the need for attention to attain the close imitation of the pronunciation, intonation, stress, and rhythmic patterns that they hear. During this phase such homework should be intended to take a minimum of 15 to 20 minutes.

An effort should be made to provide listening-repeating facilities in the library, part of the cafeteria, the language laboratory, or a spare classroom, so that the pupils may practice there as well during their study

periods, part of their lunch period, or before or after the school day. The public libraries might also be enlisted; they can be encouraged to purchase several sets of practice disks or to be supplied with dubbings of teacher-prepared tapes.

Continuing Classroom Problems

Use of English

The use of English in the classroom, although limited, need not be eliminated entirely. Some resort to English may be called for if the teacher is to be sure that the mimicry-memorization of dialog and the internalization of structures is accompanied by comprehension after he has exhausted all normal techniques in Spanish. The memorization of dialog material is not an end in itself but a means whereby audio-lingual skills may be achieved. Checks for comprehension should be frequent, and can be made by means of question-response in Spanish, identification of synonyms and antonyms, and identification of pictures or other visual aids.

Should there then be an isolated word or phrase the comprehension of which may be in doubt, it is entirely within the function of the teacher to offer it in English and then rapidly to return to Spanish. This is especially true when the use of one word of English avoids several minutes of uncomprehended Spanish.

The use of English is the sole prerogative of the teacher. At no time should the pupil be encouraged to resort to English for purposes of comprehension, communication, or analysis. The temptation is great but the goals preclude any extensive use of the native language within the relatively short classroom period. The pupil requesting information or giving an answer in English can be rebuked with a simple, *"No comprendo el inglés"* or *"Aquí se habla español."* Too often the teacher conscientiously uses Spanish as pupils continually "break in" with English questions - thus defeating the whole purpose of the rule.

In many audio-lingually designed textbooks, there is an English equivalent of the dialog on the reverse of the page. Where this is provided, the need for translation is clearly obviated during the presentation phase. The translation should be referred to only during the presentation when it is used to provide the situational context.

Overhead transparencies are helpful to convey meaning without having translation interfere with the Spanish oral work.

The teacher should not worry about the reverse page not being an exact translation; the approximation generally suffices, especially where the dialog or basic sentences are accompanied by numerous drills and adaptations.

Correction of Mispronunciations

Pupils who mispronounce are corrected immediately, and after hearing the correct version of the phrase several times, are required to attempt to produce the correct sound or word. The pupil is thus made to feel that his situation is not hopeless and that he is not being ignored because of failure to recite correctly.

If the pupil seems to have a great deal of difficulty in remedying the mispronunciation, it would be embarrassing for him to be singled out for extensive correction. The teacher can help him by isolating the sound, modeling it, and asking first the whole class to repeat in chorus, then selecting individuals at random, and finally calling on the pupil who originally experienced the difficulty.

Predictable areas of phonological difficulty (the sounds d-ɗ, b-ɓ, g-ɠ, y, x, r-R, etc.) require periodic drill and can best be handled by exercises using minimal pairs and prepared sentences practiced by the entire class. Such drills are available in a number of sources.

Severe phonological difficulties require intensive remedial work. A 3-inch reel of tape made by the teacher illustrating and modeling one sound can be made available to the individual pupil for his private supplementary drill outside regular class time. This can also be a continuous tape loop.

Securing and Maintaining Class Attention

The attention and participation of all pupils during every moment of activity must be insisted upon. Pupils must understand that success depends on their total concentration on the activity of the class. It is imperative that the teacher be in control at all times and not tolerate immoderate or disruptive behavior from any pupil since this would tend to detract from the classroom atmosphere necessary for learning.

It may be helpful to explain why close attention is much more vital in the foreign language class than perhaps elsewhere. When the pupil realizes that he must do all or almost all his learning within the framework of the class period and that he cannot learn what he does not listen to, he should be more inclined to cooperate.

When pupils are called upon for recitation in the order in which they are seated, they tend to become complacent and relax their concentration, secure in the knowledge that they can wait until their turn comes. Similarly, teachers should avoid calling the pupil's name before posing a question or giving a direction. This has the double effect of disconcerting the individual selected and causing the others to relax their attention.

There is a wide range of techniques available to the teacher to secure and maintain the attention of his class. Following are some that might be listed:

1. Rather than asking two pupils seated near each other to engage in dual roles of a conversation or dialog, the teacher selects two at opposite sides of the room. This forces both participants to speak clearly and loudly, with resultant benefit to all.

2. The teacher writes the name of each student on a 3- by 5-inch card, shuffles them each day, and calls the name on top. This effectively puts an

end to knowing the order of recitation and, equally important with a younger group, prevents excessive calling out. It also helps assure that each child has had an opportunity to recite.

3. The teacher avoids repeating the answer. If the pupil knows that he will always hear his teacher give the correct form, he will soon rely solely on this final response and ignore his classmate's rendition.

4. When a pupil seems unaware of what the rest are doing, the teacher asks him to repeat the answer just given, or asks *"¿Estas de acuerdo?"* This provides for a bright moment and increased attention.

5. The teacher should be on his feet, moving about; he should never sit behind his desk. The teacher stimulates enthusiasm by his own positive attitude and expression of interest in what the class is doing.

6. The teacher should attempt to maintain a steady pace, varied yet clear and explicit.

Securing Audible Responses

Pupils should be required to speak out loudly and clearly when repeating or responding. Each repetition or response must be audible to the entire class, especially during those activities in which the next speaker's reply is based on the sentence spoken by his predecessor. When this situation does not obtain, the speed and pace of the activity falters and the other pupils begin to lose the train of thought and to forget some of the items which make up the utterance. The teacher can indicate his dissatisfaction with the volume of response without greatly disrupting the procedure. He might cup his ear, showing his desire for a repetition, at the same time giving the correct answer first in an exaggerated whisper and then very loudly. Class repeats immediately. This indicates to the pupil that he must speak louder, and at the same time it keeps the sentence alive in the minds of all of the pupils.

If necessary and as a last resort, the teacher may request that the pupil rise when reciting, making certain he understands that the aim is improved audibility.

The Concept of Overlearning

In their desire to insure that all pupils have complete control of whatever has been presented, some teachers overstress the "overlearning" aspect of audio-lingual instruction. The value of this concept has been tested and proved. However, it is important to indicate that teachers should be sensitive to the idea that, when this process is carried too far, pupils tend to become bored and restless and also become afraid to offer any variations in their own responses.

Excessive stress on the concept of overlearning may also lead to an overly long prereading phase. This type of occurrence together with the disproportionate emphasis sometimes placed on dialog memorization can lessen the effectiveness of the program.

Using a Textbook Series

In the change from the so-called "traditional" system to the audio-lingual approach many school districts have adopted as basic texts one or another of the various sets of materials designed for the implementation of this approach to language teaching. These textbooks and their accompanying manuals are teaching aids which must be adapted to the needs of the class and the requirements of the Syllabus.

Necessary adaptations, deletions, and additions to the text must be made by the teacher in accordance with the amount of time at his disposal for teaching the program and with the policy on pupil progress of his particular school district as well as the makeup of the class. Pupils differ in ability, motivation, age, and preparation. (Some may have had instruction in elementary school.)

The earlier the program in Spanish is begun, the greater the opportunity afforded for working toward mastery, particularly in the areas of listening and speaking. In working with pupils who begin their study of Spanish in grade 7, the teacher will find many opportunities to supplement the basic materials of the new texts. He will be able to apportion more time to the audio-lingual training phase; pay more attention to cultural materials as an integrated part of the program; introduce poetry, proverbs, and songs; extend the basic vocabulary of the various units; and develop dialog adaptation to a far greater degree. The teacher will probably find that, regardless of the textbook being used and the point at which the pupils begin their study, he will have to provide additional material for reinforcement of a specific concept, additional drills for mastery of a particular structure, and additional narratives for aural comprehension or reading practice. None of the new textbook programs is complete in itself. Each has to be supplemented in some way to meet the needs of a particular class or of the total program. The teacher should not hesitate to seek out and use the additional materials required to bring the class closer to the objectives, always remembering that when introducing new items supplementary to the basic material, provision must be made for their complete integration through their inclusion in pattern drills, question and answer drills, and directed dialog practice, and he must allow for later reentry if the additions so demand.

Teachers may prepare these extra materials themselves, but it is suggested that they either go to other sources whenever possible to save time and effort or that they try to enlist the joint effort of the department in preparing such materials. It would be a worthwhile project to be undertaken in an inservice workshop program under the direction of a capable and experienced chairman or supervisor. In this manner, the materials will directly reflect the thought of the group as it pertains to the text and will supply everyone in the department with identical supplementary drills.

It has been found that the material offered for instruction at a given level in the various audio-lingual texts is often too extensive to be covered in one year. This is particularly true of the first-level materials

when Spanish is begun in grade 9. In making deletions or adaptations, the Syllabus should be used as a guide in determining much of the material to be covered. It is suggested that, when in a given unit presentation of particular structures does not correspond to the suggestions of the Syllabus, those structures or even the entire unit be either postponed until the following year or treated only as vocabulary. However, if a unit of the textbook is omitted, any new vocabulary in the discarded unit which is basic to the units that follow must be introduced and drilled as items of pattern practice and in question-answer practice. Of course, all reentry drills of previously learned structures contained in this unit will be retained and utilized in the standard manner.

It seems important, nevertheless, that no matter how many adaptations be made or how much supplementary material be required in the proper utilization of the textbook series, two considerations be kept in mind. First, that the book be used as closely in accordance with the author's recommendations as possible (especially the first time that it is being used) and second, that the entire series be employed. Each level of a properly prepared series develops and supplements the former by repeating, stressing, and expanding conversational patterns, grammatical needs, vocabulary categories, and ultimately literary skills. The third- and fourth-level texts should be the logical culmination of a coordinated and systematic program, and therefore, serious consideration should be given to the adoption of a total textbook series.

THE FOUR SKILLS

The Listening Skill

Developing Listening Skill

The prereading phase inculcates in the pupil the need for developing the proper speaking and listening habits. The beginning pupil's ear is unaccustomed to detecting the slight variations of sounds so important in signaling meaning in another language. He interprets sounds in terms of the familiar English phonemes. During the prereading phase he is given opportunity to reactivate the dormant powers in his sense of hearing. His ear is being reoriented.

Most pupils know, or are soon told, that they will not read or write the language until later in the course. Some do not believe it will be important to listen carefully during the prereading phase because they assume they will not be graded if they have not yet learned to read and write. The solution is one of motivation through understanding of the problem. These pupils need to realize that because they do not have a book upon which they can rely they have to "keep their ears open" in class or they will not progress as they should, for they will be tested both during the prereading and later phases. They will be graded on their reproduction of sounds and intonation and on their daily responses.

Various exercises can be used to help teach the pupil to discern sounds and intonation patterns, to associate sound with meaning, and to infer the meaning of the words from context. The teacher can identify the sounds that need to be drilled while the pupils are learning the basic sentences or dialog. If, after completion of the drills, a pupil is still unable to reproduce a given sound, the teacher can show him how it should be produced (the point and means of articulation), perhaps contrasting it with the English sound, following the teaching procedures described in the section on the prereading phase.

Pronunciation drills are commercially available or can be devised to help the pupil overcome the tendency to treat Spanish phonemes as though they were those of English. It is often desirable to procure pronunciation drills that take the form of minimal contrasts (*como, coma, come*) which can also be used as exercises to develop the ability to discern sounds. The teacher pronounces the words using key letters or numbers for each word. (a. *como*, b. *coma*, c. *come*.) He may decide to use two, three, or more words. He then repeats one of the words. The pupil ascertains which word was uttered and writes the correct letter (a, b, or c) on his paper. Or the teacher may profitably use the *same--different* technique as described in the section on evaluation. This type of exercise would be especially valuable during the first few weeks of language instruction. It should take up only a few minutes of class time on the days it is used--perhaps a few times a week. (This also makes a good reading exercise when the time comes. The testing words can be written and the pupil circles the word that was

pronounced. This also enables the pupil to see the relationship between the writing system and the sound system.) Later the pupil can be asked to add the proper letter to complete the word he heard: coma. In the following, he is asked to add ll or l:

*ll*eno

*l*ana

tranqui*l*o

The following exercise is aimed at developing awareness of the importance of intonation. The teacher reads a sentence that is obviously declarative, interrogative, interrogative with a *yes* or *no* answer, or exclamatory. (The pupil has of course been drilled in these sentences before and should have no difficulty repeating them.) The sentences would be of the type below:

Hay dos chicas allí.

¿Cuántas chicas hay allí?

¿Hay dos chicas allí?

¡Hay dos chicas allí!

As the sentence is read by the teacher and then repeated by the pupil, the teacher points to the appropriate punctuation symbol written on the chalkboard or the number corresponding to the model sentence. He repeats the model sentences and elicits the responses. When the pupils seem to have mastered the concept, the utterances are changed to others with which the pupils are not familiar. They should not repeat them, but should demonstrate their recognition of the intonation pattern by writing the key number or selecting the appropriate punctuation mark. This type of exercise to develop an "ear" for intonation need not take much time. One or two short lessons should be sufficient.

As the teacher proceeds to teach the dialog, he has an excellent opportunity to develop the ability to distinguish between the various intonational patterns. A simple device is to start with a short segment and build gradually. The teacher asks questions, eliciting only the known and learned response. The following example demonstrates the procedure:

Teacher	Pupils
Es un perro.	Es un perro.
¿Qué es?	Es un perro.
¿Es un perro?	Es un perro.
Es un perro que ladra.	Es un perro que ladra.

Teacher	Pupils
¿Qué es?	Es un perro que ladra.
¿Quién ladra?	Es un perro que ladra.
¿Es un perro que ladra?	Es un perro que ladra.

The exercise can continue in like manner expanding the sentence by adding adjectives and other modifying elements.

To practice the question pattern, model the same questions but use directed questions. Example:

Teacher	Pupil
Pregúnteme qué es.	¿Qué es?

Another useful device for indicating intonation when teaching dialog adaptation is the hand signal or chalked line indicating rising or falling intonation.

The teacher must be constantly alert to correct and drill pupil errors in pronunciation and intonation.

The Syllabus, on page 16, gives several ideas for listening experiences to develop the ability of associating sound with meaning. See also the section on pronunciation and intonation, pages 34 through 39.

The Speaking Skill

Use of Dialog or Basic Sentences

When a dialog or a series of basic sentences serves as the basis of a learning unit, it is to be memorized so that the pupil may use the material learned in further drills and exercises. Then by means of pattern drills and adaptation of the dialog, the pupil gains control of the structures memorized and learns to adapt the memorized material to other situations. (See Syllabus, pp. 24 to 42.)

Caution must be exercised to prevent the memorization of the dialog from becoming the most important goal for the pupil, or as soon as it is learned, he will no longer be motivated to further learning. He must understand that the dialog is a point of departure and that the elements of the dialog will serve as the basis for structure drills and pattern practice. It is the adaptation of the dialog situation which will enable him to manipulate language in realistic situations.

Varying the Procedure. The pupil sometimes seems to feel that there is no further value or interest in memorizing more dialogs. This is a particular problem during the prereading phase when the inevitable reaction to any highly structured course sets in. But the distaste need not be

permanent and the cooperation of the pupil can be elicited by the sensitivity of the teacher to the situation. While the ultimate memorization of the dialog or basic sentences should not be sacrificed, the procedure in class may undergo some change. The pupil should be reminded of the purposes underlying the principle of the dialog so that he is always aware of the value of his efforts, but the material should be presented in a variety of ways. For example, the teacher may use a narrative form here, developing the concepts and structures found in it and emerge at the end of the unit with a dialog format. Or he may present each segment of the dialog through drawings, illustrate them by hand puppet performances, or develop overlays for the overhead projector to conform to the cues in each segment. Rather than insist on complete memorization before development and adaptation, the teacher could treat each line as a personal statement pertaining to the pupil's experiences. The statement *Voy a casa, y después a una fiesta* can yield a wide range and variety of questions, answers, and controlled comments. Through such questions and answers and immediate development and adaptation, the essential material to be covered in the dialog or basic sentences can well be mastered.

One must, of course, bear in mind that the structural content must not be changed or the drills dependent on them will have to be varied as well. Yet, it is equally important for the teacher to realize that the exact reproduction of the dialog is not the sole desideratum. If the pupil knows much of the work, and in speaking substitutes a meaningful phrase in the place of the one in the dialog, the teacher can feel a certain gratification in knowing the prime purpose has been served and real communication has been achieved.

Furthermore, if time permits and the mood of the class makes it desirable, it may be wise to change the pace by inserting a short poem or some other device before going on to the next unit.

Extent of Mastery. The question often arises to what extent the dialog or the basic sentence structure must be mastered before the class proceeds to structure drills, dialog adaptation, or testing. Certainly the teacher dare not wait until even the slowest pupil has achieved 100 percent mastery without thoroughly boring the majority of the class.

The remaining mastery may well be attained through the processes attendant upon reentry, recombination, question-and-answer, dialog adaptation, and even vocabulary drill.

Aids to Mastery. As the material is presented, teachers can make good use of commercial or homemade posters or cards which illustrate the dialog situations. These and other visual stimuli make rapid learning more possible since pupils will tend to associate a phrase or structure with a gesture or other visual cue. The pupils may be assigned disks or tapes and be expected to practice the dialog at home. (If disk recordings accompany the text being used, every effort should be made to make them available to the pupil. Some schools purchase them; other schools make the purchase of the recordings by the pupil obligatory. A group of three or four pupils might share a set of recordings.) Pupils who do not learn as quickly as the rest of the class might be required to attend extra language laboratory sessions rather than having them hold up the progress of the class.

Time Allotment. The presentation, repetition, and memorization of the dialog should not occupy a disproportionate amount of class time. Teacher's manuals give suggested time allotments for a class period. It is suggested that the teacher using the materials for the first time follow the teacher's manual closely. A total of 15 minutes is appropriate for the new dialog, usually divided into sections of 10 minutes for presentation during the first part of the class period and 5 minutes for review of the new dialog toward the end of the period. Once it has been overlearned, the current dialog should be recited only once or twice a day. As a general rule, it is suggested that something new (preferably not dialog material) be introduced frequently but that not more than 10-15 minutes in a period be allotted to this, the bulk of class time being spent on reentry and drill of previously learned materials. As stated above, reentry of learned dialog need not be limited to pure recitation. The same benefits are derived by presenting them (1) through question and answer during the warmup portion of the period, (2) as homework in recombination forms, and (3) as related to pupils' own experiences.

Each dialog the pupils have learned should be recited at least once a week thereafter. The teacher may choose two or three different dialogs for each day. These recitations can be used to provide a respite from pattern practice and serve as review of learned structures and vocabulary. New material, too, should always be related to previous dialog situations.

Progressing from Memorization to Speaking

Dialog memorization and pattern drills demonstrate authentic language to the pupil and allow him to practice uttering what someone else has decided that he should say. Before he can reach the goal set for him - to speak the language in a noncontrolled situation - he also needs to practice selecting the patterns and vocabulary needed by him to say whatever he himself wants to say. With such practice, these selections will gradually be made more and more spontaneously. The speaker's thoughts can then be on the message to be communicated rather than on the structures and vocabulary he is using to express the message.

This practice can begin through the adaptation of the dialog and its structures to different contexts and situations. (Syllabus, pp. 42-45.)

Adaptation of the Dialog. Some adaptation of the dialog is usually possible before pattern practice begins. At this point, however, variations from the structures presented in the dialog should be severely limited to functional items of high frequency such as *tú* and *Vd.* forms.

Example:

Juan. ¡Qué bueno! Pero, ¿por qué vas a casa primero?

Pablo. Voy a buscar mi guitarra y unos discos.

Adaptation 1

Pupil A. ¿Por qué va Vd. a casa primero?

Pupil B. Voy a buscar mi guitarra y unos discos.

Adaptation 2

Juan. ¿A dónde va Vd., señorita?

Señorita. Voy a casa.

Adaptation 3

Pupil A. ¿Qué vas a buscar?

Pupil B. Voy a buscar mi guitarra y unos discos.

Adaptation 4

Pupil A. ¿A dónde vas a buscar?

Pupil B. Voy a casa a buscar.

Adaptation 5

Pupil A. Vas a buscar tu guitarra ¿y qué más?

Pupil B. Voy a buscar mi guitarra y unos discos.

The above adaptations are presented as simple question-answer drills, with the first one being related directly to the basic dialog and the others using slightly different elements which can encourage the pupil to use previously learned vocabulary in the context of the new dialog and to adapt the new dialog to new situations.

Textbooks and manuals frequently give questions and answers for use at this stage. These are suggestions for adaptation only, and are not to be memorized by the pupil. He has already memorized enough material in the dialog or basic sentences.

The questions and answers should encourage the pupil to feel that he has communicated his own ideas or information. Through the technique of reversed role, he can ask questions as well as respond to the teacher, so that it is imperative that the pupil be well versed in the role of questioner. In the normal course of actual foreign language situations, the pupil will most likely be asking questions of a native speaker more often than answering someone else's query. In advanced stages, if the situation is one that seems vital to the pupils, the adaptation may become a true conversational sequence among the members of the class, but as always the skill of the teacher guides and controls the conversation so that it remains within the limits of the vocabulary and structures of the pupils.

As the skill of the pupils increases and the pupils are able to go beyond the bounds of rigidly controlled structures, a few pupils may be assigned to improvise a conversational recombination based on previously mastered elements. Near the end of the first year, capable individuals should be encouraged to prepare short oral descriptions of friends, situations, and personal experiences, firmly based as always on previously learned vocabulary and structures. Others in class can be stimulated to ask simple questions based on these short presentations, thus checking group comprehension and exercising question-making skills.

The section devoted to structure drill explains how control of the structures can be obtained by leading the attention of the pupil away from the structure point being practiced. The pupil is then ready to vary the structure by changing the various parts of the sentence to suit his needs of the instant.

Control of Directed Dialog. The directed dialog (oral) is a very important evaluation technique since it affords an insight into the pupil's ability to comprehend and manipulate structural changes. However, its premature or incorrect use can result in chaos and confusion and a lessening of the pupil's confidence in his ability to learn and progress. Before this technique is used the teacher must be certain that the class has achieved control of the structures involved and that it understands the method of handling the drill.

Since the class spends a great deal of time in activity involving repetition, some pupils may tend simply to repeat the instruction of the teacher during directed dialog practice. The pupils must be made to understand that this procedure is not always correct; that they must listen to verb endings indicating a change of person or to pronouns indicating a change of object. A good practice is to select the best pupils in the class for the performance of any new directed dialog involving structural change of any type. If the item defies even these pupils, the teacher will do well to demonstrate it himself, taking both parts and pointing out the required changes of structure. Under no circumstances should the directed dialog drill be undertaken chorally, even when the procedure and response seem obvious, since there is the possibility that some pupils will not utter the correct response.

The first few presentations of the directed dialog technique might effectively be done in English with the teacher taking both parts. Example:

Teacher. John, ask me how I am.

Teacher (taking John's role). Sir, how are you?

Teacher. Fine, thank you.

The teacher repeats the demonstration in English, then repeats the direction and answers in Spanish. Once the procedure is firmly grasped by

the pupils, the teacher develops it further by gradually adding expressions such as *ask me, tell me, order me, ask him, ask her, ask them, ask us.* This exercise takes a great deal of patient practice but the results are well worth the effort.

Securing Independent Responses. Teachers should avoid frequent repetition with the class in choral repetition or response situations since individuals may tend to use this as a crutch. In such situations, the teacher may experience great difficulty when trying to elicit independent oral responses. After the initial introduction of the new material, accompanied by numerous solo repetitions by the teacher, the teacher may, when directing the first choral repetitions of this material, find it helpful to mouth the words and phrases without giving voice to them. He can abandon this device when he feels that the class is fairly sure of the sequence and pronunciation of the items.

If a pupil seems especially hesitant or at a loss, the teacher may help him maintain fluency by supplying the word, the phrase, or simply the rhythmic pattern. If necessary he may ask a question or provide a visual cue which will elicit the desired response.

Variety in Response Groups. When introducing new dialog or drilling previously learned dialog, only a limited portion of the time allotment for this activity should be spent on full choral class response or repetition. Variation of this practice to include semichoral response, response by rows, response by boys only, by girls only, by individuals, and so forth, will help to keep the class alert and to pinpoint individual difficulties.

Additional variation in the presentation and response can be elicited by instructing the pupils to go faster then slower, by assigning different parts to separate rows, by alternating between the teacher and a pupil, one pupil and another, the teacher and the class, or a pupil and the class, then reversing the roles completely.

No matter what techniques are employed, the drill session should terminate with individual rather than group responses.

The Reading Skill

Pupils whose initial contact and experience with the foreign language has been exclusively audio-lingual can be systematically guided by a knowledgeable teacher to the point where they can read with a maximum of direct symbol-referent association and a minimum of decoding and translation. (See Syllabus, pp. 90-103.)

Phases in the Procedure

In order to arrive at the goal described, the pupil is guided through several phases of reading. During the first phase, the pupil learns to associate sound with written symbol. He reads material that is exactly the same as that which he has memorized and mastered orally. There are no

problems of comprehension, because the pupil has learned the meaning of what he is reading during the audio-lingual phase. In order to reduce the amount of interference from the written symbol, the teacher does not permit the pupil to read any material that has not been presented audio-lingually, nor does he reduce drastically the time spent on oral practice. The Syllabus suggests that in Level I approximately 65 percent of the time be devoted to audio-lingual practice and 20 percent to reading.

Introducing Reading. The first dialog or set of basic sentences is introduced for reading in accordance with the procedure outlined in the Syllabus (page 93). After sufficient choral reading of the basic material has been accomplished, both by line and by groups of lines, the teacher has groups, then individuals read a sentence of a section of the material. He draws attention to the symbol representation of similar sound groups without dwelling on this aspect. On the following days he might put isolated sentences on the board and have pupils read them chorally and individually. He might then have the pupils read them in reverse, isolating each word or phrase in order, thus forcing concentration on the individual items and preventing memory from being brought into play. The teacher may use flash cards to drill isolated words or phrases, varying the order in which these appear. He goes through 10 to 15 words at a time, calling for individual reading. Flash cards frequently prove advantageous because they require instantaneous recognition and response on the part of the pupil. The teacher may choose to write on the board 10 to 15 unconnected words in no special order for choral and individual reading. To reinforce comprehension he may create partial sentences, requiring the pupils to complete them with a word or phrase from the list on the board. The teacher may check further by asking the class to point out the sentence, word, or phrase which describes a particular action, fact, or object or he may ask questions about a sentence to elicit specific words found in the sentence.

Reading Adaptations and Drills. When the pupils are able to read the basic material well, they may also read the dialog adaptations and pattern drills. This total procedure helps the class make the transition to the next reading phase. The pupils should not encounter many difficulties in reading this material because it has been reintroduced frequently as oral practice. The pupils are also cautioned that their ears are more reliable than their eyes at this point. Each unit previously studied orally during the prereading phase is not presented in the same manner at the same time that the new material is being presented and drilled audio-lingually for mastery. Of course, coverage of these earlier units for reading and writing will be achieved at a much faster pace than audio-lingual mastery of the new material, thus enabling the class to catch up if desirable. Generally speaking, the "catching-up" time allowed will be greater in the junior high school years than in the senior high.

At this point the teacher may initiate the presentation of the basic dialog or basic sentences of the new material while the class is still in the reading phase of the preceding unit. Or he may decide on a concurrent audio-lingual and visual presentation of new material. He may wish to introduce the initial elements of the new unit audio-lingually and then follow this the next day with reading drill and writing practice based on these elements. Memorization takes place with the aid of the printed word

at the same time the class receives further training in sound-symbol association. Each segment of the basic material is presented and drilled in this way until all of it has been memorized. It is well to remember that overlearning is still important at this stage because sound-symbol interference from English has not yet been fully overcome. As a rule, the general level of the class and its demonstrated rate of progress determine both the point at which concurrent presentation may be introduced and the degree of intensity of the various types of drill practice.

After the pupils have been permitted free use of reading in the review and practice of adapted materials, the occasional error in pronunciation can frequently be corrected by direct recourse to the dialog line where it originated. For example, the pupil reads: *Voy a casa a buscar mi guitarra* pronouncing the final word as /quitárra/ or /hitárra/. The teacher can direct him to close his book and answer the question *¿Por qué vas a casa?* The pupil's response will generally elicit the correct pronunciation which can now be transferred to the misread line.

Sound-Symbol Reinforcement. In order to reinforce correct sound-symbol association, reading drills are practiced in class. Particular stress will be placed on symbols which represent different sounds in Spanish and English, e.g., vowels *e, a,* and consonants *j, ll, y,* or symbols that represent more than one sound, e.g., *c, r, g,*; or symbols which do not exist in English, e.g. *ñ* and the silent letter *h*. Where one sound is represented by more than one symbol, e.g. *b* and *v, g* and *j, c* and *qu, g* and *gu, s, z,* and *c,* difficulties may arise both in spelling and reading. Cognates such as *control, contraste, percha, causa* can create a number of problems and thus require extensive drilling.

All of the above problems may be lessened in degree or eliminated through use of the drills described below.

1. The Spanish sound represented by the symbol is different from the English.

Symbol (j)

Juan	justamente	junio	jai-alai
José	jueves	julio	
jugar		lejos	

The class sees on the board the above list of words already mastered orally and, following the teacher's lead, pronounces them several times chorally, then individually. On the following day they see some of the same words in slightly longer contexts and are called on chorally and individually to read the phrases.

Examples:

Es Juan.	Es jueves.	Voy en junio.
José no está.	En julio.	Me gusta jugar.

After completing this activity the teacher may write on the board several additional words previously encountered containing the key symbol, leading the class in choral and individual repetition. These words or expressions should contain no additional problem points.

Examples:

ajo	bajar	juro	jamón
Tajo	jugo	eje	lujo

On the third day the class sees the above words in short utterances and those of the previous list in longer utterances and proceeds to read, chorally and individually, without a teacher model. Of course, as in any drill procedure, immediate correction of errors, followed by repetitions of the corrected item, will follow.

Examples:

Quiero ajo.	Voy a bajar.	Te lo juro.	Dame jamón.
el río Tajo	Prefiero el jugo.	Es el eje.	una casa de lujo

Juan y José no vienen el jueves.

En julio voy a jugar al jai-alai.

Justamente por eso no van muy lejos.

After the sound of *j* has been thoroughly drilled the teacher can introduce English symbols which may cause an interference with the proper sound production. The Spanish *j* may be contrasted with Spanish *h* to make certain that there is no carryover from language to language. The teacher places on the chalkboard, and reads aloud sentences like the following:

Hasta el jueves.

José es de la Habana.

Cojo la hoja.

Juan es mi hijo.

Hay ajo en la harina.

2. The Spanish symbol represents more than one sound.

Symbol (c)

cinco	hacer	trece	doce
dice	cestita	cerca	quince
cine	decir	once	catorce

The class sees on the board the above list of words already mastered orally. The teacher then proceeds in the same manner as described above for item 1, meanwhile pointing out to the class the *ce* and *ci* and *se* and *si* symbol combinations as representations of the sounds /se/ and /si/.

In order to drill further the concept presented and practiced on the previous day, the teacher might lead the class in reading a word list such as the list below so that the visual juxtaposition of the *ce, ci* words with the *se, si* groups may serve to reinforce the sound-symbol association.

Examples:

hacia	ciudad	lápices
cita	siete	posible
silla	seis	similar
sierra	cima	cinta
cierra	cerrar	sepa

The *ca, co, cu* combinations are then introduced in a similar manner. When the class has demonstrated its ability to read correctly items containing the letter *c* in combination with any vowel, the teacher presents for oral reading longer utterances which include several of these combinations.

Examples:

Cerca de cada cine hay cinco casas.

Celia tiene cuidado cuando tiene cita en la ciudad.

Carlos decide no hacer caso al cocinero.

Clarita compra doce cestitas y trece cebollas.

The same drill can be extended to cover the contrastive combinations as in *ce-que: cena-quena, torce-toque, celo-Raquel, cita- quita, cito-quito.*

3. Symbols which do not exist in English

Symbol (ñ)

una - uña	cano - caño	pina - piña
mono - moño	dona - doña	empanar - empañar
cana - caña	pena - peña	tino - tiño

The teacher reads from the board the above list of minimal pairs pointing out the sound differences represented by *n* and *ñ*. As a follow-up, after sufficient drill practice, a series of sentences is presented and groups and/or individuals are called to read them.

Doña Cina, una española muy mona, tiene veinte años.

El tono del mono me parece extraño.

No vale la pena buscar piñas ni entre las peñas ni en los pinos.

4. The silent letter

Symbol (h)

ahora	hay	hombre	hospital
hace	helado	honor	hoy
hambre	hermano	hora	huevo
hasta	hola	horrible	huir

The teacher models from the above list written on the board. Class repeats chorally and individually. Teacher points out that the letter *h* is always silent in Spanish and relates this fact to the English cognates on the list that have silent *h*. He may explain further that both *ue* and *ui* are preceded by a silent *h* when not preceded by a consonant. For a point of interest, he might indicate that a number of Spanish words with initial *h* were spelled with initial *f* in the original Latin, as in the following pairs:

hablar - fabulare	hierro - ferrum
hacer - facere	hijo - filius
harina - farina	humo - fumus

After sufficient practice with single words, individual, unrehearsed oral reading of longer utterances may be undertaken. This last activity is valuable in all situations described above since it helps the teacher verify whether the class has assimilated the points in question.

Examples:

El hombre no tiene hijos.

Hay humo en el hospital hoy.

Mi hermano tiene hambre.

Están hablando de huevos y helado.

The initial reading phase continues through the first semester of Level I and overlaps the second phase. It may be continued through the entire year if the teacher considers the practice employed to be efficacious and valuable.

Using Recombination Narratives. In phase two, which may begin shortly after the introduction of reading, the teacher may present to the class simple variations of the basic material in narrative form. These narratives are especially prepared for reading practice. They are not to be memorized. Known structures and lexical items are recombined into single sentences and/or short paragraphs for presentation in class. These recombinations should not include any new structures. New lexical items should be severely limited and their meanings explained to the class beforehand, preferably in Spanish or by dramatization or picture. In addition, a few simple questions may be designed in order to assure the teacher that there is full comprehension and that the pupil can make the necessary changes in verb forms, or other changes as required in question-answer practice. By the end of Level I all the lexical items and structures will have been recombined for use within many contexts.

Recombination narratives may seem rather difficult for some pupils. Pattern practice drills, when read aloud, sometimes help eliminate problems. Drills which help the pupil to manipulate structures will also help him with the comprehension of recombined material. These might include expansion or contraction drills, completion drills, and translation or variation drills. (Syllabus, pp. 64-72.)

The Writing Skill

As stated in the Syllabus (pp. 105-112), the main objective of writing in Level I is the transcription primarily of what the pupils can say and read. Only about 15 percent of the time allotted to this level is allocated to the development of the writing skill.

The goal is deliberately limited in scope in order to concentrate on the mastery of the relation of the sound to the visual symbol without recourse to the intermediary of English.

Perhaps the most common practice employed by the teacher of Level I whose classes have already begun reading has been to assign the simple copying of the dialogs, sentences, or conversations already mastered aurally. The pupils say them, manipulate and adapt them, read them, and finally attempt to copy them.

Using Pattern Drills

While the copying of dialog lines or basic sentences is a valuable introduction to the writing skill, so is the copying and the written manipulation of previously learned pattern drills. Pupils should be able to demonstrate their ability to manipulate in writing most, if not all, of the patterns previously learned audio-lingually.

Later drills may include the changes from declarative to interrogative, affirmative to negative, and others. (See pages 30-37 and the drills for idiomatic expressions in the Syllabus, *Spanish for Secondary Schools*, pp. 54-72.)

During the latter part of Level I, the teacher may wish to expand the writing program to include responses to questions which have been patterned on materials already mastered orally.

While the homework is being written on the board prior to its examination and correction by the class, the teacher may well be utilizing the time reviewing old drills and learned dialogs and practicing pronunciation. The teacher should be careful not to introduce new material unless all the pupils present are at their seats.

Providing Time for Followup

When scheduling dictation or other types of writing practice, teachers should allot sufficient time for correction of the exercise and explanation of general concepts illustrated by the written items. Although the writing exercise is done at the end of the class period, adequate time needs to be provided for this in the teacher's daily class plan, so that these activities are not simply tacked on to the tail end of the class period.

Grammar and the Preparation of Drills

The Placement of Structures

Some teachers have questioned the placement of specific structures or tense introductions in an arrangement quite at variance with the "traditional" approach. The Syllabus states (pp. 148-149):

> "Structures and verbs in addition to those listed, or sensible rearrangements of the sequential order among the grades, as required by centers of interest, may be practical since language skills for effective communication are to be developed through functional use and not according to the convenience of teaching the structures *per se*. The selection of the structures taught in each grade, therefore, should be determined principally by their use in authentic language patterns in meaningful, situational context."

Eliminating Grammatical Analysis

Formal analysis of grammar during the first level of instruction is to be avoided. The objective is the learning of language through the development of speech habits involving structural and lexical usage, pronunciation, and intonation. This is a process which requires much time and practice. Formal grammatical analysis is time consuming and puts the focus on a non-lingual, non-habit-forming activity. This practice and the practice of repeating verb paradigms are not activities which contribute to the development of audio-lingual proficiency.

This does not, however, eliminate the need for an explanation or generalization of the pattern. A minimal statement describing the syntactical or morphological changes of the pattern will usually suffice. More mature language learners tend to be more visual minded and analytical in their approach to problems, thus a somewhat longer explanation may be necessary for such a pupil after class or during the English question period.

Occasionally, a pupil will ask for an explanation of a particular structure just encountered in a dialog. It might be wise to answer very briefly and defer any further explanation to a time when a drill on the structure in question is to be practiced.

Construction of Pattern Drills

No matter how many structure drills a textbook may have, the teacher frequently finds that there are insufficient drills or examples to set the structure firmly in the pupils' minds.

The following characteristics have been noted:

1. There is only one short teaching drill, if any.
2. The drill attempts to teach more than one structure or form.

3. The teaching drill is followed by testing drills which expect the pupils to perform correctly after insufficient practice with the structure.

A teaching drill presents the new pattern and gradually leads the pupil to audio-lingual mastery and comprehension. A testing drill allows the pupil to practice choosing the correct form of the structure. For example, the person-number substitution drill of a verb is a testing drill, not a teaching drill.

A carefully graded series of drills used to present, teach, and practice a structural pattern will lead to a more efficient use of classroom time. Too often the teacher discovers he has conducted a testing-type drill prematurely. He finds that the pupils do not really grasp the structure, and the pattern must be retaught. Use of a greater number of gradually more complex teaching drills overcomes this problem by virtue of extended repetition, wider correction, and the ability to spread the presentation over a number of days.

One of the most frequent complaints of the language teacher is that his pupils are able to do all the practice drills perfectly but are still unable to use the structures correctly. In other words, a pupil can handle the pattern successfully when his attention is focused on it, but when his attention must be on other structures as well, as in normal speech, he is unable to manipulate it. The correct structure has not yet become a habit. What the teacher can do is lead the pupil's attention away from the crucial pattern, using another series of drills or other exercises. Robert Lado limits his term "pattern practice" to this type of exercise.*

These exercises follow the teaching of *a* plus *el* becomes *al* from its introduction to the point where the pupil can be expected to have achieved mastery of the structure.

The structural form is viewed as a vocabulary item before its eventual consideration as a structural unit. Occasionally a pupil realizes the item must be a structural form and wants to know more about it. It usually seems better to explain it as simply as possible and inform the class that more will be learned about the form later than to put the pupil off entirely.

The Teaching Drills

Example: *a* plus *el* becomes *al*, as in *¿Quieres ir al cine?*

A. Presentation. The attention of the pupil is called to the basic sentences or to the lines of dialog which contain the structure that is going to be drilled. The teacher repeats the sentence. ¿Quieres ir al cine?

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*Lado, Robert. *Language teaching: a scientific approach*. New York. McGraw-Hill. 1964. Chap. 11

B. Repetition of examples with minimal contrast. The minimal contrast calls the attention of the pupil to the structure. If the pupil does not know what is being drilled, he will refer to his native language and make assumptions that are probably not true. Note that several repetitions are required before the majority of pupils perceive the pattern. About 8 or 10 manipulations are needed to set the pattern.

1. Sus padres llaman al niño.

   Sus padres llaman a la niña.

   Sus padres llaman a los niños.

   Sus padres llaman a las niñas.

2. Los muchachos van a la tienda.

   Los muchachos van al cine.

   Los muchachos buscan a la chica.

   Los muchachos buscan al chico.

   Los muchachos van a la iglesia.

   Los muchachos van al centro.

   Los muchachos hablan a la chica.

   Los muchachos hablan al chico.

   Los muchachos llaman a la niña.

   Los muchachos llaman al niño.

3. a. Los muchachos llaman a las niñas.

      Los muchachos llaman a la niña.

      Los muchachos llaman a los niños.

      Los muchachos llaman al niño.

   b. Los muchachos van a las fiestas.

      Los muchachos van a la fiesta.

      Los muchachos van a los partidos.

      Los muchachos van al partido.

The above sentences are contrasted as minimally as possible. There are some sentences using different verbs so that the pupils will not think that the structure *al* can occur only with forms of *ir*.

If the pupils are able, and if they seem bored with *"los muchachos,"* the teacher may change the subject. The reason for retaining the same subject is that attention will be focused on the rest of the sentence.

C. Listening practice is a valuable exercise here. If the pupils are able to read, examples such as those in "B" can be written on the board. The pupils are to indicate which written example is like the one read by the teacher.

At this point there should be comments and generalizations. These should be drawn from the pupils if possible. If the pupils seem ready to generalize earlier, they should be encouraged to do so. Pupils learn faster if they know what they are supposed to learn.

Practicing with Attention on the Problem. Notice that these drills, while requiring variation of the model sentence, do not ask the student for a manipulation of the pattern until part C. Several more drills like the ones in C and D should be used.

A. Simple substitution

1. ¿Quieres ir al *cine*? (pueblo, parque, centro, partido, baile, cine)

2. Vamos al *parque*. (centro, restaurante, pueblo, baile, cine, parque)

3. Llaman a la *chica*. (señora, niña, muchacha, profesora, señorita, chica)

4. Esperan a los *hombres*. (chicos, niños, alumnos, muchachos, amigos, hombres)

5. ¿Escuchas a las *amigas*? (alumnas, profesoras, chicas, niñas, señoras, amigas)

B. Response drill

Model: Teacher: ¿Quieres ir al cine?

Pupil: Sí, vamos al cine.

1. Teacher: ¿Quieres ir al *parque*? (centro, restaurante, baile, and other masculine nouns)

Pupil: Sí, vamos al *parque*. (centro, etc.)

2. Teacher: ¿Quieres ir al *parque*? (a la fiesta, al partido, a la tienda, etc.)

   Pupil: Sí, vamos al *parque*. (a la fiesta, etc.)

C. Simple correlation drills

Teacher	Pupil
Llaman a la *chica*.	Llaman a la chica.
..... chico.	Llaman al chico.

(continue with other nouns)

D. Transformation drill (Change the noun to the singular.)

Model: Teacher	Pupil
Llamemos a los niños.	Llamemos al niño.

1. Esperan a los chicos.
2. Invitamos a las señoritas.
3. Van a los partidos.
4. Buscan a las muchachas.
5. Vamos a los parques.

(and so forth)

Pattern Practice. These drills take the attention of the pupil further away from the structure being drilled. Eventually, he may not even know what structure is being drilled, but he is being forced to use language that contains the problem. Only with the successful handling of this type of exercise can the teacher be certain that the pupil has internalized the structure.

A. Attention is on the noun object, which is the substitution point. The cue is a picture, to which the teacher points. He does not give the cue orally unless the pupil has not yet learned the vocabulary items.

   Teacher: ¿Adónde vamos? (Pointing to the picture of a house)

   Pupil: Vamos a la casa. (Continues with other nouns)

B. The pupil now focuses his attention on the noun object and on the subject, even when he is not required to change the verb form.

Teacher: ¿Adónde va Juan? (Pointing to the moving picture theater)

Pupil: Va al cine.

Teacher: ¿Adónde van María y Carlos? (Pointing to the store, etc.)

Pupil: Van a la tienda.

C. The pupil is now required to manipulate the verb as well as the construction being drilled.

Teacher: ¿Adónde vas? (Pointing to the football game)

Pupil: Voy al partido.

Teacher: ¿Adónde voy yo? (Pointing to the moving picture theater, etc.)

Pupil: Va al cine.

These questions should be mixed so the pupil does not know what the subject is going to be.

D. Teacher: Juan, ¿vas a la tienda? (Pointing to the moving picture theater)

Juan: No, voy al cine.

Teacher: María, ¿vas al cine? (Pointing to the store)

María: No, voy a la tienda.

E. Directed Dialog

1. Teacher: José, pregúntale a María si quiere ir al cine.

José: María, ¿quieres ir al cine?

Teacher: María, dile que con mucho gusto.

María: Con mucho gusto.

2. Teacher: Pablo, pregúntale a Carlos adónde quiere ir.

Pablo: Carlos, ¿adónde quieres ir?

Teacher: Carlos, dile a Pablo que quieres ir al campo.

Carlos: Quiero ir al campo.

F. Replacement drill

Teacher	Pupil
Los muchachos van a los partidos.	(Pupil repeats)
.....partido.	Los muchachos van al partido.
.....va.....	El muchacho va al partido.
La.....	La muchacha va al partido.
.....van.....	Las muchachas van al partido.
.....fiesta.	Las muchachas van a la fiesta.

G. Ask questions of the pupil which would require him to use *a* plus the definite article in his reply.

¿A qué teatro vas?

¿Vas al parque con José?

¿Adónde quieres ir?

¿Cuándo vas allí? (Point to moving picture theater)

¿Con quién van Uds. a la tienda?

¿Qué días va Ud. a la clase de español?

To teach a verb conjugation most textbooks give one sentence for each verb form, then a series of person-number substitution drills. There is seldom enough practice on each form. On every structural concept where there is agreement of person and number and a form that is not familiar to the pupil, there should be separate drills on each form. This would include, of course, not only verbs, but also all pronouns. The drills might proceed in the following manner:

Example: 1st person singular, preterit tense, -- *ar* verbs

The basic sentence:

Yo estudié en la clase.

I. Sentences with minimal contrast

Yo estudié en la clase ayer.

Yo entré en la clase ayer.

Yo contesté en la clase ayer.

II. Repetition drills

Teacher	Pupil
1. Ayer yo no hablé mucho.	(repeats)
2. Ayer yo no trabajé mucho.	
3. Ayer yo no miré mucho.	
4. Ayer yo no viajé mucho.	
5. Ayer yo no preparé mucho.	
6. Ayer yo no estudié mucho.	
7. Ayer yo no compré mucho.	

III. Generalization

IV. Practice Drills

Basic sentence: Yo hablé mucho ayer. (trabajar, viajar, comprar, estudiar, etc.)

1. Change to preterit tense.

Teacher	Pupil
Yo no hablo mucho.	Yo no hablé mucho.
Yo no viajo mucho.	Yo no viajé mucho.
Yo no trabajo mucho.	Yo no trabajé mucho.
Yo no estudio mucho.	Yo no estudié mucho.
Yo no compro mucho.	Yo no compré mucho.

A shift can be made now, particularly if the basic text contains a 2d or 3d person singular form.

2. Respond in the affirmative as in the following examples:

a. Question: Yo no estudié mucho ayer. ¿Estudiaste tú?

Response: Yo estudié mucho.

b. Question: Yo no hablé mucho ayer. ¿Hablaste tú?

Response: Yo hablé mucho.

A similar series can now be carried out in another person. It may be 2d person singular so conversation-type drills can be used, or 3d person singular so that there is the possibility of using different subjects.

When the entire conjugation has been covered, further drills for practice in choosing the correct form may be employed. There can be many person-number substitution drills, number substitution drills, drills that require a change from the present to the preterit tense and back, and response drills.

When there has been sufficient practice which focuses attention on the problem at hand, further practice will help establish the habit.

It is important when preparing verb drills to include a wide number of examples using a plural noun subject as well as the plural pronoun and compound subjects.

Pupils frequently make errors in answering questions addressed to "you" by responding in the same person. Extensive teaching drills and a variety of directed dialogs will serve to remedy this situation.

Robert Lado's *Language Teaching*, McGraw-Hill, 1964, chapter 10, "From Sentences to Patterns," and chapter 11, "Pattern Practice," will be of great help in the construction of effective drills. *Modern Spanish* (Project of the Modern Language Association), Harcourt, Brace and World, 1960, also is useful.

When sufficient control of the structure has been acquired, it can be used in new situations. The practice can take the form of directed dialog, question-answer practice, conversations stimulated by an introductory statement or question, teaching games, and eventually conversational sequences in which the topic might be suggested by the pupils or by activities in which they are currently interested, such as a dance, a student council activity, or a soccer match. The goal is to have the pupil combine the new structure and vocabulary with previously learned structures and vocabulary while talking about something of interest to him in a natural, spontaneous manner. In other words, as soon as the pupil knows how to say something, he should be encouraged to say it.

Using Conventional Textbooks

As a general rule, it is not advisable for teachers to attempt to adapt conventional text materials to the aims of an audio-lingual program. Such an adaptation would require more time than the teacher has available, for it amounts almost to writing a new textbook. In situations where audio-lingually oriented materials are not available, the teacher may be able to introduce structure (grammar and usage) more effectively by using the pattern practice approach and ignoring the customary textbook presentation. The teacher can formulate his own testing drills based on the structures presented in the text, using the time ordinarily devoted to chalkboard drill exercises and isolated paradigm chanting for their presentation and practice.

He may also assign as homework the pattern drills he has prepared as suggested previously. However, an inordinate amount of preparation will be required to work the standard vocabulary lists into sentence form so that the words are not presented in isolation. In addition the use of Spanish as the sole means of communication and the administration of tests in an audio-lingual format will help.

Providing Variety in Activities

Variety and review are vital to the daily foreign language lesson and must be carefully and deliberately worked into the period if boredom is to be avoided or minimized.

A well-planned period (45-50 minutes) with realistic time allotments can provide for at least seven or eight activities.

In addition to the activities regularly provided on a day-to-day basis, such as dialog presentation, pattern and structure drills, and so forth, other activities might include the following:

- oral summaries
- taped practice on testing drills
- a song or game tied into the lesson or serving as a review or drill
- a pronunciation drill
- a question and answer based on pupils' experiences
- a cultural presentation
- a recombination or adaptation of dialogs by individuals
- rapid written review, one pupil at the board for correction

The warmup portion of a class period serves to refresh the ear and prepare the class for responses in Spanish. This warmup may rely on free questions, a recombination narrative based on thoroughly familiar materials, a dictation, or even a song. The review segment may concern itself, in an oral or written form, with problems that have arisen in a previous session or which have not been reviewed for some time. It is vital that the first activities in the period involve the entire class so that no pupil is left out in the cold. A rapid review of an old pattern drill dictated to the class is an effective change.

Verb transformations from person to person or tense to tense are especially suited to such review. This material may later be presented as homework or used as a quiz. The teacher can profitably prepare a series of such items on 5- by 8-inch cards and make a permanent file.

The main lesson consisting of dialog presentation, dialog adaptation, or structure drills occupies the central position of any period. Yet, despite its importance in developing the skills of the pupil, the presentation should not overpower the period by its extreme length. Boredom or fatigue sets in rapidly after concentrated drilling. Variation within the presentation can relieve both teacher and pupil as will the inclusion of filmstrips, slides, realia, pictures, or recordings for recall and drill.

Equally important is the need to involve the pupil intimately and as thoroughly as possible with circumstances and situations approximating real life. The teacher can effectively accomplish this by the extensive use of guided dialog, directed questions, reenactments according to the dialog, or use of the dialog as a starting point for the pupils' own activities.

Example:

Imagínese que Vd. es Pablo y que hoy es sábado. Hace buen tiempo y hace calor. Díganos lo que Vd. hace, etc.

Preparing for Differences

The teacher must be prepared for a variety of pupils, many having different aims, goals, and varying amounts of foreign language instruction on entering his class. Some may have had several years of foreign language study in an elementary school of another district and consequently will be ready to proceed at a rapid pace; others may be repeaters who require more repetition and less analysis and adaptation; still others may have studied another foreign language and are beginning their Spanish studies as already experienced language students. There may be as many as 3 years' difference in age and maturity.

These pupils obviously make necessary certain adjustments in approaches and types of drills and more or fewer changes of activity.

In order to cope with a high level of heterogeneity, the teacher may (1) lengthen or shorten the prereading phase, (2) devote more or less class time to initial dialog presentation and mimicry-memorization, (3) require a greater or lesser degree of mastery of the dialog, (4) provide grammatical generalizations of greater or lesser detail, (5) provide more or fewer repetition drills before attempting the more demanding structure drills, (6) provide more or fewer structure drills of varying difficulty and sophistication, (7) require more or fewer machine drill practice sessions before, during, and after school hours, and so forth.

Importance of the Teachers' Manual

Teachers are advised to become thoroughly familiar with the manuals which accompany the materials in use in their schools. It is also advised that all teachers for whom audio-lingual instruction is a new experience should follow the suggestions offered by the manual rather closely. Later, when teachers become more familiar with the materials and begin to feel at home with them, they may choose to experiment and improvise.

The manual is of particular value to the teacher in that it generally specifies how much to cover per day or per week, when and how to attack specific areas of learning, and how to provide for reentry drills, as well as describing special methods of handling newer techniques or those peculiar to the specific textbook series.

It is wise to read the manual thoroughly before the session begins and also to reread it periodically after more experience with the content and format of the course.

Supplementary Vocabulary and Structures

Teachers feel with some justification that some of the audio-lingual-visual texts currently in use do not provide enough vocabulary. It is advised that supplementation take place as unobtrusively as possible so that this does not become a preoccupation of either the teacher or the class. Following are some suggestions for augmenting vocabulary.

- Additional pattern drills of types already presented may contain different lexical items.

- New and different types of pattern drills may be employed. It is inadvisable to add any new structure to those presented in a given unit since succeeding units make no provision anywhere for their reentry, thus isolating them.

- Noun vocabulary which can be easily illustrated or demonstrated and which fits into the category of nouns being presented in a given unit can be introduced provided that the pronunciation presents little or no difficulty; for example, additional items of food in a unit dealing with meals.

- Antonyms of words of any category which appear in the basic materials can be introduced; e.g., where *antes* is presented (as in Unit 1 of ALM) include *después*.

In the case of supplementary vocabulary, it is suggested that the teacher keep in mind the injunction that the number of items added in supplement should be severely limited so that their assimilation does not supplant the primary aims of the program. The rate of progress of the class can be an indication here. Also, these supplementary items of vocabulary should be worked into the various drills immediately after their introduction for reinforcement.

It is suggested that all teachers in the language department cooperate to develop basic lists of supplementary vocabulary which will be taught by all in common and that the number of items on these lists be kept to a minimum.

Evaluation

The widespread use of audio-lingual techniques in foreign language teaching has given rise to a reconsideration of evaluative procedures. (See Syllabus, pp. 220-234.) The general conclusion has been that a truly purposeful testing program is one which comprehends evaluation of progress in the four basic communication skills; in control of structure, vocabulary, and idiom; and in acquisition of cultural knowledge.

Teacher-Made Tests

All of the new audio-lingual texts have accompanying test materials. It is suggested that teachers devise additional texts on their own. In some cases, too much material must be covered before the class is ready to take the test which accompanies the textbook series. In others, there is little or no variety in the test types. Some of these materials are deficient in that they are not sufficiently comprehensive in terms of testing a variety of skills and the control of structure and vocabulary. Furthermore, if the teacher has adapted the unit in any way by addition or deletion, the test will no longer be completely valid.

In constructing their own tests, the teachers should be sure that the tests reflect audio-lingual aims and procedures. The use of noncontextual items for the testing of structural control and vocabulary (e.g., writing of conjugations, word lists to be translated, etc.) is a practice that is inconsistent with the audio-lingual approach. The Syllabus (pp. 200-221) offers a set of guiding principles of test construction based on audio-lingual approaches. In addition to the principles outlined in the syllabus, it is suggested that test items be presented in increasing order of difficulty so that the pupil may not be discouraged at the outset. Where possible, test items should test one point only. This is particularly true in the testing of structure, vocabulary, and idioms.

The Syllabus, the Department publication *Improving the Classroom Test* (Bureau of Test Development, 1964), and Lado's *Language Testing*, (McGraw-Hill, 1961) give plentiful examples of many test types designed to evaluate progress in all areas of the program. The teacher may find some of the following additional test types useful, especially during the prereading phase.

Aural Comprehension

In the following types of tests the pupils need not see any Spanish. They have an answer sheet containing numbered or lettered items. These test types supplement those in the Syllabus (pp. 221-224). Each example is heard only once.

Sound Discrimination Tests: The pupil sees a picture of a boy singing in a choir. The teacher pronounces a pair of sentences. The pupil circles on his answer sheet the number of the sentence which describes the picture.

Teacher: 1. El canta en el coro.

2. El canta en el corro.

The pupil hears a pair of sentences, as those above, and he writes or encircles the words *same* or *different* on the answer sheet depending on the situation.

The pupil hears a series of three sentences, one of which is different from the other two. He circles on the answer sheet the number of the sentence which differs from the others.

Teacher: 1. Dígame lo que va a haber.

2. Dígame lo que va a ver.

3. Dígame lo que va a haber.

Identification Test: The pupil sees a set of three or four pictures. He hears a simple sentence and circles on the answer sheet the number of the picture which best relates to that sentence. This test may also be used to test reading comprehension and vocabulary items.

Example:

Three pictures in simple stick-form are displayed. No. 1 shows sun, No. 2, rain, No. 3, snow. The teacher reads a sentence once or twice:

Teacher: Está lloviendo.

Continuation Test: The pupil hears a statement. The speaker then pronounces three or four additional statements only one of which is a logical continuation to the thought of the original statement. The pupil circles on his answer sheet the number of the statement which most logically continues the thought of the speaker. This type of test may be presented visually as a test of reading comprehension.

Speaker: Pienso dar un regalo de Navidad al botones.

Choices: 1. Hace mucho que la celebro.

2. Siempre me llevas la maleta.

3. Es una de mis fiestas favoritas.

4. Necesito más agua.

If the teacher decides that he would like to make up multiple choice completion tests to be used in the testing of aural comprehension it is suggested that all completion choices should be left for the final slot and that medial slot choices should be avoided.

Good: Los chicos no quieren _____. Poor: Juan _____ al cine.

The second type of item frequently causes confusion when the choices are presented because of the break in the continuity of the sentence.

As a general consideration the teacher should check to see that the pupil is not able to ascertain the correct choice without listening carefully to the selection on which the question is based.

Tense discrimination: (for use late in Level I and in subsequent levels.) The pupil hears a statement involving a verb indicating a time period. On an accompanying answer sheet he circles the number corresponding to an adverbial expression of time.

Speaker: Mi amigo volvió a casa.

Choices: 1. mañana 2. ayer 3. la semana próxima

Control of Structures and Forms

These tests may be used by the teacher to supplement the types outlined in the Syllabus (pp. 57-73, 229-231).

Parallel Structure: The pupil sees:

Teresa da el libro al chico.	Juan lleva las papas a los soldados.
Teresa se lo da.	_____

The pupil fills in the blank space making the same changes as in the model. The test may also be administered orally.

Sentence Construction: The pupil sees a sentence accompanied by a number of lexical items. He writes a new sentence without change of tense or word order substituting the lexical items in their proper places, making any necessary changes. The pupil sees:

Los bandidos nos vieron lejos del monte.

/cazador/los/matar/cerca/ciudad/

The pupil writes:

El cazador los mató cerca de la ciudad.

The pupil sees a series of unconnected words. He must construct a logical sentence without altering the word order. Tense and number may be included or omitted at the teacher's discretion. The pupil sees:

muchachos salir ayer nadar mar

The pupil writes:

Los muchachos salieron ayer para nadar en el mar.

Sentence Expansion: The pupil sees a sentence followed by a number of lexical items. He is to incorporate those items into the sentence making any necessary changes. The pupil sees:

Le gustan las películas.

/ver/bueno/francés/

The pupil writes:

Le gusta ver las buenas películas francesas.

Testing Vocabulary and Idioms

The Syllabus (pp. 231-232) suggests a number of test types which, with those that follow, will offer a wide range of choice to the teacher. All of these require that the pupil be able to comprehend what he is reading. None of these employ the device of English translation in Level I.

The pupil chooses an antonym (or synonym) of an underlined or italicized word in a sentence.

Pepe es el *mejor* del equipo.

1. mayor 2. peor 3. menor 4. más pequeño

The pupil chooses a word which belongs to the same class as the underlined or italicized word in a sentence.

A Juan no le gustan *las papas*.

1. las espinacas 2. los huevos 3. los helados
4. las bebidas

The pupil chooses a word which is defined in a sentence.

Se usa para escribir en la pizarra.

1. pluma 2. tiza 3. lápiz 4. borrador

The pupil chooses the word that is missing in a structure or idiom in a given sentence.

A lo _____ de la costa hay muchas fábricas.

1. mejor 2. grande 3. largo 4. vecino

The pupil chooses the word or idiom whose meaning best fits a blank space in the sentence.

El trabajo del vaquero es rodear _____.

1. ganado 2. gallinas 3. burros 4. plumas

The pupil has a duplicated sheet of simple drawings. He is instructed to place a number corresponding to a statement below the correct picture.

Speaker: 1. Permite entrar la luz.

The pupil writes a figure 1 below the picture of a window.

Continuous Evaluation

Evaluation of a pupil's ability and performance within the language class is not solely a matter of a few tests and quizzes administered during the semester or marking period. It is rather a continuous process in which every repetition, or every response to a direction or a question, guides the teacher in determining the individual pupil's degree of comprehension and language performance.

In arriving at a specific grade for the marking period, a number of devices in addition to the test and quiz questions may be brought to bear. The teacher may at times, in the course of daily routine, grade rapidly the performance of the individual pupil as he repeats the drills, manipulates adaptations and transformation drills, or answers and asks directed questions.

As the class is using the language laboratory or electronic classroom, the teacher may keep before him two sheets of paper, each on a clipboard. One sheet identifies the pupils by seating position; the other provides space for each pupil so that the teacher can make notes as he monitors the activities during a tape drill. In the lower corner of the sheet are recorded the date, tape, and class. Each pupil monitored receives an evaluative score based on his ability to echo or to manipulate a drill pattern. Within a period of 10 minutes, the teacher can evaluate half a class. Not only will these numerous scores yield a measure of the pupil's achievement, but they will also record his growth through the school year.

Reporting to Parents

The nature of audio-lingual instruction and the degree of concentration and application required of pupils would seem to indicate that conventional means of reporting pupil progress to parents is not adequate. Experience has shown that many parents question the meaning of the letter or number grades normally used, especially during the prereading phase when the pupils do not write the customary paper-and-pencil type tests. They want to know how the teacher has arrived at the grade and also just what the grade reflects.

The use of a pupil rating sheet would serve to answer most questions as they arise, give a point-by-point evaluation of the pupil's progress, and incidentally make for good public relations. Teachers who have used this type of reporting device have found that both pupils and parents are

able to pinpoint the areas of deficiency, thus enabling them to concentrate their efforts on areas where greater attention is needed. The following is a sample rating sheet which could be used.

	Excellent	Good	Fair	Poor
A. General				
1. Retention				
2. Preparation of written homework				
3. Preparation of oral homework				
4. Participation in classroom recitation				
B. Classroom Work				
1. Listening				
a. Discrimination of sounds				
b. Understanding the teacher				
c. Understanding other pupils				
d. Following oral directions and instructions				
e. Comprehension of moderately long passages				
f. Understanding and manipulating oral drills and dialog adaptations on tape				
2. Speaking				
a. Repeating a word or phrase correctly				
b. Repeating a sentence correctly				
c. Pronouncing accurately				
d. Speaking with acceptable rhythm, linking, and intonation				
e. Using Spanish for communication				

	Excellent	Good	Fair	Poor
3. Reading				
a. Reading material learned audio-lingually				
b. Comprehending new material and recombinations without recourse to translation				
c. Manipulating materials derived through reading				
4. Writing				
a. Accurately transcribing materials learned audio-lingually				
b. Writing correctly from dictation				
c. Answering in written form questions on materials mastered audio-lingually				
d. Performing substitutions and transformations under guidance				
C. Study habits				
1. Method of study				
2. Accuracy of preparation				
3. Thoroughness of preparation				
4. Effort to make up work				
5. Perseverance				
D. Test results				
1. Speaking tests				
2. Written tests				
3. Listening tests				
4. Reading tests				
5. Laboratory tests				

Very frequently pupils can be helped when parents are informed of deficiencies in their language work at a point substantially earlier than the issuance of the report card. A deficiency notice which itemizes with clarity the areas of the pupil's weakness can be of great help to the parent who wishes to seek assistance in eliminating the deficiencies. The following sample notice is illustrative of what teachers might use.

Your child, _____, has thus far been unable to progress satisfactorily in Spanish. I believe the reason or reasons for this to be as follows:

1. Performance

   a. ___ Difficulty in hearing and using new sounds

   b. ___ Poor memorization

   c. ___ Difficulty in understanding patterns

   d. ___ Difficulty in applying rules or patterns

   e. ___ Inaccurate homework preparation

   f. ___ Incomplete homework preparation

   g. ___ Written work does not reflect oral achievement

   h. ___ Oral work does not reflect written achievement

2. Attitude

   a. ___ Does not concentrate

   b. ___ Is not attentive

   c. ___ Does not follow instructions

   d. ___ Shows lack of effort

Most parents welcome early warnings about lack of progress or about deficiency. Some want to take action to relieve or correct the situation. An early warning of this type can help them to do so in time.

Judging Class Readiness for Testing

As a general rule, teachers should be certain that patterns and structures have been learned thoroughly before formal testing is undertaken. Often teachers confuse rapid dialog memorization and good pronunciation with assimilation and comprehension of patterns or structures. Also, there is sometimes a tendency to judge the progress of the class by the performance of the students of superior ability. Although it is not advised that the teacher expect and await perfection on the part of all the members of a class, judgment should be exercised to insure that testing is not undertaken until most of the pupils have demonstrated adequate control of the materials.

It may be possible and feasible to delay the terminal test of a unit until the class has progressed well into the following unit. The constant review and assurance that all the material has been adequately learned and overlearned is a distinct aid to the slower pupil and a positive motivation for all.

The Language Laboratory or Electronic Classroom

The language laboratory and electronic classroom equipment are best used to develop listening and speaking skills. These skills are primarily developed during the first levels of language learning, so it is important that these pupils have the advantages this type of equipment affords: the tireless and unchanging repetition, extensive practice, and abundant opportunity to speak.

If a choice must be made as to whether a first level or a third level class is in the laboratory 2 or 3 days of the week, the first level class should be given 3 days and the third level class 2 days. Ideally, each pupil should have access to the laboratory facilities 20 minutes a day. A less-than-ideal situation can be turned to profit even if there is only a tape recorder used in the classroom.

Even though a class may be in the language laboratory only once or twice a week, extra long laboratory sessions on those occasions do not compensate for time that should be scheduled on other days. Especially during Levels I and II, the time spent on laboratory drills should still be only 20 minutes per session. Only an unusual pupil benefits from more time than that. Pupils are likely to become bored and restless if subjected to lengthy machine drill sessions. This boredom may even result in purposeful damage to the equipment.

The pupil has a greater respect for the language laboratory if he realizes that each laboratory session he spends in concentrated practice will result in improved achievement. To bring this about, the laboratory program must be well coordinated with the other classroom activities. If the pupil knows further that his performance is being constantly evaluated he will make an even greater effort to make effective use of the practice time.

The material used in the laboratory should be relevant to the current classroom work, but should not always repeat it exactly. The pupil is more motivated when a new approach is made to old material than when he practices over and over again the same drills he has already done countless times in class. A difficult new drill may be practiced a few times before the laboratory session so that the pupil does not become upset because the tape does not wait for him to give his answer.

The teacher may decide that certain drills for a specific structure can be saved for a laboratory session. For example, the repetition drills and some practice drills have been done in class. Other practice drills may be used during the laboratory session if the teacher is certain that the pupils will have no extraordinary difficulty with them. The pupils are not expected to practice material that has never been presented in class, for the function of the laboratory does not include that of the teaching or presentation of new materials.

The teacher tries to make sure that the exercises used during a laboratory session are of a different nature than the activities of the regular class period. If the laboratory session is to be used for structure drills, the regular class period may be devoted to dramatization of a dialog, dialog adaptation, and reading practice, with perhaps only a very brief presentation to introduce the drills to be practiced with the electronic equipment.

An unexpected interlude of 30 to 60 seconds can help break up the tension involved in concentrated laboratory practice. The auxiliary input can be utilized to present a short, simple anecdote or part of a musical selection that is to be presented at another time. The tape is interrupted about midway in the practice sessions at a time decided upon beforehand by the teacher. If the console is equipped with an auxiliary loudspeaker the pupils may slip off the headsets and listen to a selection not designed for individual repetition or may sing a song.

The language laboratory session is always supervised, and the pupils' responses are monitored by the teacher with individual pupils being given help when necessary. Ideally, each pupil is monitored at least once for each activity during the laboratory session and graded in accordance with the suggestions offered in the section on evaluation. The laboratory session may be interrupted when it seems that many pupils are making similar errors. Sometimes an error may not warrant interruption, but the teacher makes a note of the error (for example, a common mistake in pronunciation) and gives further practice in class.

Programed tapes of structure drills which accompany the text may meet all laboratory needs. If not, additional drills should be recorded.

Language Laboratory Activities

Level I

1. Audition and repetition, leading to memorization of the basic material

2. Pattern practice and structure drills, leading to internalization of the pattern or structure

3. Listening comprehension tests

4. Narratives used for listening comprehension practice. The narrative is one used in class as basic material or very similar in structure and content to the basic material.

5. Narratives (which can be the same as those used for listening comprehension) which are broken up into breath groups after the first listening and repeated by the pupil for speaking practice.

6. Remedial work for additional practice only. The practice is supervised and is not used to present new material to pupils who may have missed the first presentation.

7. Speaking tests, provided the laboratory is equipped with record-playback facilities

8. Recombination of one or several units in narrative or conversational form for comprehension check through question and answer.

9. Pronunciation and intonation drills

10. Dictation

11. Oral reading practice

12. Games of comprehension; for example, *¿Quién soy? ¿Adónde voy?*

13. Coordination of visual aids: filmstrips, moving pictures, still photographs or drawings, and cartoon strips with a taped commentary

Other than text material, not much commercially prepared listening comprehension or narrative material is available for Level I. For any narrative, questions may be prepared by the teacher, particularly if the content is a variation from the basic material and has not been heard before. The questions may be general but become more specific and detailed with subsequent auditions of the same material. The few new vocabulary items and structures are explained in advance unless they can be inferred.

The Syllabus (pp. 86-89) reviews a number of cautions inherent in the use of electronic equipment. Other points are also worthy of mention. The director of the electronic laboratory or the teacher entrusted with the creation and recording of tapes must take into account the great amount of time required to produce an effective set of taped drills. A teacher who is carrying a full program will find it exceedingly difficult to devote himself to the extra task of writing, editing, recording, and possibly duplicating the varied drills needed for a well-developed audio-lingual tape program. The production of any taped drill is a complex matter and the additional elements of time, speaking competence, and knowledge of electronic equipment account for the reluctance of many teachers to undertake this added responsibility. Other teachers seem to be afraid of approaching the equipment itself.

It is suggested that a teacher or chairman familiar with the basic mechanics and utilization of the laboratory and who has been able to study and practice the preparation of drills in a college course or NDEA Language Institute be designated laboratory director and that he be charged with the supervision of the equipment and programs. He can also help the teacher who is reluctant to make use of the facilities through lack of familiarity with the equipment. This teacher can be assigned one or two periods a day to the language laboratory as part of his regular schedule. In addition, he may even direct a short workshop in its utilization for the other members of his school or department.

Other Aids and Considerations

1. It is suggested that the laboratory be equipped as a regular classroom (the concept of the electronic classroom) so that the equipment may be treated as an adjunct to learning and not as an end in itself. Chalkboards should be easily visible from all sides of the room; the rows should be split so that the teacher has ready access to all points (so necessary during the presentation of a dialog); and a pull-down screen should be available for use with the filmstrip, motion picture, overhead, or opaque projector. The windows should be equipped with suitable blinds for quickly darkening the room.

2. It is suggested that the console be equipped with an external speaker of high fidelity so that the whole class may hear a program without recourse to the earphones.

3. If a school cannot furnish a fully equipped laboratory, inexpensive jackboxes serving eight earphones are an excellent investment. These plug into a tape recorder or phonograph and can permit up to eight pupils to work independently of the class. Several tapes, a recorder, and jackbox placed in the library conference room will provide extra practice for pupils during their free time. However, this equipment is not an adequate substitute for the electronic classroom.

4. The overhead projector and accompanying transparency producer is a versatile addition to the language classroom. For instance, by means of four overlays drawn rapidly by an artist pupil, each segment of the dialog can be cued through a visual stimulus. It is also excellent for correcting written work.

   To attract attention to a single pattern or point of interest, the teacher can use a grease pencil to prepare single concept laminates; homework copied on a laminate by the pupil at his seat will concentrate the attention on the one area of interest when it is projected. It may even be saved to a later day if time has run out before correction.

   It is recommended that schools also make available dry transparency reproduction equipment to transfer maps, pictures, charts, and text material on to laminates, so that a map can be used with one overlay for cities, and others for physical relief features, for historical events, transportation routes, and the like. The projecturals will concentrate interest during an explanation of cultural aspects and may be coordinated with a spaced tape commentary made by the teacher or laboratory director.

5. The filmstrip projector offers many possibilities. One frame or more may be shown to illustrate a geographical concept, to stimulate vocabulary, or to accompany a dialog. Many consoles permit operation of the projector by remote control so that it can be synchronized with a tape.

6. Motion pictures with the dialog or commentary in English at the very start of the course may serve as an introduction to a new culture and subject and continuously after that offer the experience of hearing a variety of voices while viewing authentic scenes. When a Spanish film is used, the vocabulary is often a problem. If only a few words are involved, however, they may be explained the day before the viewing. If the film truly illuminates a facet of Hispanic life and is largely comprehensible, it may profitably be shown two or even three times on successive days. A Spanish film may be used with the sound turned off. The teacher then provides an elementary script in Spanish which includes familiar vocabulary and structures. This is read aloud or is on tape.

7. In the prereading phase a homework assignment may take advantage of the bulletin board to display reports, pictures, news, historical articles, and maps gathered by the pupils. Later, charts which illustrate sound-graphic symbol relationships, points of articulation for sound production, cognate lists, and word families are of value.

8. It is frequently easier to memorize a phrase or word when a visual counterpart is available. In the lower grades the actual object may be used, but in grade 9 a picture which illustrates the object, the action, or the scene acts as an effective cue. Some publishers provide commercial posters or pictures on cardboard to depict dialog segments. If the illustration is too small to be seen by all the pupils, an opaque projector will enlarge the image.

9. Rapid recall of objects and actions can be facilitated by using flash cards.

10. Currently, educational television has been receiving attention. If the television program is closely controlled in terms of vocabulary, dialog, or situation and is immediately followed up by the trained Spanish teacher, it can serve a purpose in the audio-lingual program. It might prove beneficial as a filmed presentation of dialog by a master teacher fully supplied with visual representations of the actions performed, much in the manner of dramatization.

The Teaching of Culture

Many teachers frequently remark that the teaching of culture in Spanish classes is one of their principal causes for concern. They refer mainly to the fact that the body of factual knowledge to be presented is vast due to the many countries whose heritage is Spanish, at least in part. (Syllabus, pp. 112-121.)

Integration of Language and Culture

Teachers realize that in theory the most desirable way to teach culture is through the integration of the language with the cultural material. However, experience has shown that, unless cultural aspects are incorporated with the audio-lingual approaches to the teaching of linguistic skills as stated in the Syllabus, little if any time is left for the presentation of cultural material that is not part of the basic material.

Teachers attempt to escape the dilemma in various ways. Because of the pressures which they feel, some resort to rote-memory practices, in spite of syllabus admonitions, assigning lists of facts to be studied at home and tested in class, usually as isolated items. Others use valuable class time for the presentation of cultural units. Frequently this is done in English with accompanying note-taking followed by class reports in English. The time expended for these practices might be better spent in linguistic activities. In addition, such memorization of unrelated facts is ineffectual because the material is dealt with in isolation. Since it has no relationship to the rest of the classwork (or frequently to the interests of the American teenager) it is not retained by the majority of pupils.

Some teachers have come to understand that, if they are to work toward desired linguistic goals and at the same time integrate cultural material with the Spanish language, they must be highly selective in their choices of cultural topics and factual items to be studied.

Activities

A number of activities which might be profitably undertaken in class are suggested in the Syllabus (pp. 135-138). The first-level teacher is advised to select only those which require the least time. Of necessity, the activities should be few in number. Activities centered around preparation outside the classroom are best used. Preparation of outline maps and compilation of lists of Spanish words and place names used in English are examples of such activities. These can be checked by the teacher outside the classroom and representative samples posted on class bulletin boards. Pupils may be directed to examine each other's word lists for additional items. During the prereading phase, cultural topics may be assigned for reading in English with brief written summaries required. It may be well to assign a different topic or an aspect of one to each class member after which all written summaries required are checked by the teacher. These are

then made available to the pupils on the reserve shelf in the library and they are required to read and take notes. After a sufficient time has elapsed for all of these to have been read by everyone, the teacher may check the class using a question and answer technique, in English where necessary, in Spanish where the linguistic progress of the class permits.

The activities described above make minimum demands on class time, yet permit dissemination of information and assignment of partial responsibility for cultural material to the class.

Teachers should continue to point out the significance of certain important days and dates as they occur (*Navidad, Año Nuevo, Epifanía, Pascua florida, 16 de Septiembre, 2 de Mayo, 5 de Mayo, Día de la Raza, Día de las Américas,* etc.) but without allotting inordinate amounts of class time to the preparation of activities built around these occasions. Making greeting cards, holding *piñata* parties on the day before Christmas vacation begins, and singing songs associated with a particular date or event are suitable activities. The danger exists in assigning class time to an American holiday (e.g. Valentine's Day, Thanksgiving Day) which may provide excellent diversion but is culturally inaccurate. It would be questionable to include such events in the cultural program.

Another activity which teachers might undertake, and which truly exemplifies integration of linguistic and cultural study, is the preparation of culturally based units to be presented audio-lingually. These would be review units for they would contain no new structure and little or no new vocabulary. The format for these units would be that of the basic text and would contain pattern drills, question-answer exercises, adaptations, and directed dialogs which would serve to reinforce learning of structural items and vocabulary already presented. The basic dialog or basic sentences, which would also contain structural elements previously introduced, would be based on some custom, historical event, celebration, or personage in Spanish or Spanish-American life. Comprehension presents no problem here because there are no new structures. Any new vocabulary is explained beforehand, where possible, by analogy, picture cue, the use of synonyms and antonyms, or explanation in Spanish. The teacher need not insist on memorization of the dialog (although he may if the class is one that moves rapidly), but he will insist on the retention of the information contained in the basic material. If the teacher prefers, he may use a narrative for the presentation of the cultural items. The same injunction holds against introduction of new structure and vocabulary. Regardless of the form selected, such units should be planned so that they may be interpolated at regular intervals in the class program.

As the class progresses, the teacher may decide to use a combination dialog-narrative presentation which might take in a broader aspect of a specific cultural topic. This might be done at the end of the first and beginning of the second levels (grades 8 and 9 in the 6-year sequence; grades 9 and 10 in the 4-year sequence). Here too, all pattern drills will be for review with no new structure introduced. Intensive question-answer exercises to check comprehension and retention of the information are important. The basic material might also serve as the basis for exercises in guided or controlled writing. (Syllabus, pp. 108 and 109.)

The teacher's presentation of these units and the progress of the class will be enhanced if audiovisual aids are utilized. If suitable filmstrips or pictures are not available, cooperation of the art department may be solicited. Pupils majoring in art are usually pleased to prepare posters representing holiday themes or regional costumes. The basic materials, whether narrative or dialog, should be taped by native speakers whenever possible.

The preparation of materials for the activity described above requires time and attention to detail and would be best undertaken as a departmental activity. In this way, too, all the teachers would be able to orient their planning and teaching accordingly. As the classes proceed from level to level there will be less need for special materials since the new audio-lingual texts reflect a greater cultural orientation with each succeeding level.

On a departmental or schoolwide basis, a full program employing the skills of various departments can be integrated. Once a theme is selected, the cooperation of the art, home economics, history, library, and English departments can be solicited for cooperation in preparing a "language week." One culminating activity can well encompass the full school by inviting a guest native speaker or community resource person to participate in an assembly program. While the effort is not always repaid in full measure by the quantity of information absorbed, it sparks the enthusiasm to continue on one's own to learn more and understand another culture in greater depth.

If the teacher finds that he does not have the time available to create an entire unit based on a culturally oriented theme, he may incorporate shorter exercises aimed at the same goals.

The bulletin board can display a series of reproductions of paintings (obtainable from commercial sources or the Organization of American States in Washington). Classical paintings with Spanish captions, changed monthly, can substitute for the ubiquitous posters of bullfights and the lace mantilla. In the warmup section of the period, near the end of the year, the news of the Hispanic world can be simply introduced with explanation of only a few key vocabulary items. Papers and magazines on a table in the back of the classroom and books on loan from the library are a useful adjunct to the course.

Games, too, are a rapid and amusing way of inculcating specific bits of information. The teacher can prepare directions for playing *¿Quién soy? ¿Qué pasa? ¿Dónde estoy?* for use in class. In a FLES program where a large number of schools teach the language as a regular part of their program, each school is sometimes designated a different country: Spain, Argentina, Mexico, and so forth. Each "country" sends letters on tapes to its fellow countries about its own customs. It is conceivable that a Level I class in grades 7 and 8 might also do so, although by the 9th grade the children are generally too mature for this kind of play activity.

Assimilating Attitudes

One of the most important and interesting areas of culture concerns the attitudes and reactions of the people in situations: their concept of time, spacial relations, attitude toward manual labor, wealth, etc. This comparatively new field of cultural anthropology, well described by Edward T. Hall in *The Silent Language* (Doubleday & Co., 1959), should not be neglected. The Syllabus (pp. 139-144) offers numerous points of comparison which can be worked into drills, reading comprehensions, and dictations.

Informing the Public

Main Goals and Approaches

The parent who, at a "back-to-school night" or at a P.T.A. meeting, says "But I don't know what my child is supposed to be doing," or "This isn't the way I learned Spanish," is truly confused and needs to be re-oriented relative to present aims. He needs to be informed that the course stresses the ability to communicate through speaking and understanding Spanish as well as through reading. He must be informed that the reading and writing skills are not neglected but that the emphasis on them is placed later after a firm acquaintance with the oral language has been made. At this point, it is vital to stress the amount of time required to attain such a degree of mastery. The teacher explains the use of the dialog and the pattern drill, meaningful repetition and controlled variation, and the concept of avoiding translation.

Textbooks and Homework

There are a number of other questions which may arise as a result of the failure of parents, community, pupils, and even of administration and other teachers in our schools to understand the goals and hence the methods and materials. Why, for example, do the pupils not bring home textbooks for the first few weeks? Where are the vocabulary lists, the neatly laid out verb paradigms, the paragraphs for translation?

Devices for Informing the Community

There are a number of devices that may be employed to acquaint the community and other teachers with the goals and methods to be employed in beginning classes.

Some schools have utilized various types of demonstrations for the education of the public. The following have been found to be effective for the purpose:

- Demonstrations using a P.T.A. group or another parent group as the class
- Demonstrations using pupils from the previous year or beginners after four or five weeks of instruction
- Demonstrating to parents the use of a pattern drill in English.
- Demonstration by means of a taped television program made in a classroom

Available publications might also be used:

- Circulating the Department booklet *Let's Learn Languages*

- Circulating the booklet *Modern Foreign Languages and Your Child* by Johnston and Keesee, OE 27020, 1964. (Government Printing Office, Washington, D.C.)

Some other methods include:

- An explanatory question-and-answer period during back-to-school night or inviting parents to visit a class during Education Week

- Showing one or more films from the series, "Principles and Methods of Teaching a Second Language." (Modern Language Association of America. Available for loan from the Educational Media-Materials Distribution Service, Division of Educational Communications, State Education Building, Albany. May be purchased from Teaching Films Custodians, Inc., 25 W. 43d Street, New York, New York 10036.)

- An assembly program informing the whole student body and the faculty

The Teacher and the Administration

A number of misconceptions or misunderstandings have emerged as the audio-lingual approach to the teaching of modern foreign languages has become more widely implemented. A few are mentioned below in the event that the Spanish teacher or department head may have occasion to discuss these with members of the administration.

The preparation of drills, new exercises, recombinations, dialogs into narratives, and so forth requires not only a high degree of specialized skill but also an extensive period of time. The school which uses a textbook series necessitating a large amount of such extra work by the teachers may well be encouraged to offer a workshop under the direction of an experienced teacher to prepare these materials on a districtwide basis.

The workshop concept is equally viable in terms of reorienting the teacher trained in the conventional skills to handle the audio-lingual approach. The New York State syllabus, *Spanish for Secondary Schools*, will provide an adequate text.

Because of the sheer physical effort demanded of the teacher employing the audio-lingual method when added to the extensive daily preparation required, the teacher should not have a heavy program in terms of number of preparations and number of class sessions. One teacher might be assigned the duties of language laboratory director and scheduled for several periods a day to maintain equipment, assist in producing original and duplicate tapes, order supplies, and integrate films, filmstrips, recordings, and other aids with the regular program.

There are competent teachers at all levels and in all schools. It is important for the first level teacher to know what is taking place in the third and fourth level classes and to examine the general and special techniques used there, and for the upper level teachers to take into consideration the program of the first level. It is suggested, therefore, that opportunity for intervisitation and for meetings be made available so that teachers within the district at all levels can discuss and compare their mutual goals.

Audio-lingual techniques and the language laboratory are no panacea for all the problems inherent in the teaching of language. The teacher and department head must make it clear that the laboratory is one device among several, and that the audio-lingual approach is one further attempt in an ever-dynamic and changing world to adapt language offerings to meet today's needs more adequately.